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Delta makes the most

compelling argument for the

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Mississippi Delta Jazz. Dr. Pascal Bokar Thiam not only documents the trans- Atlantic crossings of West African musical practices, but he demonstrates that an entire aesthetic philosophy survived the Middle Passage.

~~From Timbuktu to the  
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From Timbuktu To The  
Mississippi Delta This  
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2015 by Cognella Academic  
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From Timbuktu to the  
Mississippi Delta explores  
how West African standards  
of aesthetics and  
sociocultural traits have  
moved into mainstream  
American culture and become  
social norms. This is an  
ideal text for use in  
related Jazz History,  
African Studies, Sociology,  
and History (16th-19th

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Mississippi Delta~~

From Timbuktu to the  
Mississippi Delta. Pascal  
Bokar Thiam Ed.D. 155 pages.  
Cognella, division of  
University Readers, Inc.  
www.pascalbokarthiam.com.

The front cover of this book  
states the author's intent -  
"How West African Standards  
of Aesthetics Shaped the  
Music of the Delta Blues".  
It is a noble intent, to  
cover the history of major  
African nations, cross-  
continental trade that ...

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by Mark ...

Author of From Timbuktu to the Mississippi Delta: How West African Standards of Aesthetics Shaped the Music of the Delta Blues. Q. In From Timbuktu to the Mississippi Delta you offer a comprehensive account of how the Blues and Jazz were shaped by West African musical traditions. Why did you feel the need to write this history? A. I saw the need to write this section of our American history ...

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Mississippi Delta « Lorna  
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From Timbuktu to the  
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Mississippi Delta  
how West African standards of aesthetics and sociocultural traits have moved into mainstream American culture and become social norms. I was curious to know why African Americans (and the country as a whole, for that matter) began clapping on beats two and four, and why we'd get dirty looks if we were caught clapping on the wrong beat.

~~From Timbuktu To The  
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From Timbuktu to the Mississippi Delta explores how West African standards of aesthetics and Page 1/3.  
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To The Mississippi Delta  
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moved into mainstream  
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and History (16th-19th  
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Mississippi Delta: Thiam,  
Pascal ...~~

Timbuktu, Mali • A local, slice-of-life story from a Monitor correspondent. Ask an American where the blues come from, and he might answer Chicago ; or Memphis, Tenn. ; or the Mississippi Delta .

~~Timbuktu, the birthplace of~~

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~~blues — CSMonitor.com~~

Timbuktu (/ ʔ t ʔ m b ʔ k ʔ t u? /) (French: Tombouctou; Tuareg ????? Tin Buqt; Koyra Chiini: Tumbutu) is a city in Mali, situated 20 km (12 mi) north of the Niger River. The town is the capital of the Timbuktu Region, one of the eight administrative regions of Mali. It had a population of 54,453 in the 2009 census. Timbuktu started out as a seasonal settlement and became a ...

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Bokar ...~~

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Pascal Bokar Thiam, From  
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Delta: How West African  
Standards of Aesthetics Have  
Shaped the Music of the  
Delta Blues. San Diego, CA:  
Cognella, 2011. Pp. 160.  
Paper \$56.95.

~~Pascal Bokar Thiam, From  
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Pascal Bokar: 9781609278618:  
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From Timbuktu to the  
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studies of the true roots of  
what the sage Art Ensemble  
of Chicago always referred  
to as "Great Black Music,  
ancient to the future."

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how West African standards of aesthetics and sociocultural traits have moved into mainstream American culture and become social norms. This is an ideal text for use in related Jazz History, African Studies, Sociology, and History (16th-19th century and Harlem Renaissance) courses. I was curious to know why African Americans (and the country as a whole, for that matter) began clapping on beats two and four, and why we'd get dirty looks if we were caught clapping on the wrong beat. I had a desire to know why the identity of the music of our nation, with

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Mississippi Delta  
its majority population of European descent, had the musical textures, bent pitches, and blue notes of Africa. I wondered why a sense of swing developed here that was closer in syncopation to African culture than to the classical music of Vienna or the Paris Opera. And finally, I wanted to know why our nation's youth moved suggestively on the dance floor with their hips--movements that are closer in aesthetics to African dance than to ballet. The journey began on the banks of the mighty Niger River [Publisher description]

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Mississippi Delta, had the European descent, had the musical textures, bent pitches, and blue notes of Africa. I wondered why a sense of swing developed here that was closer in syncopation to African culture than to the classical music of Vienna or the Paris Opera. And finally, I wanted to know why our nation's youth moved suggestively on the dance floor with their hips-movements that are closer in aesthetics to African dance than to ballet. The journey began on the banks of the mighty Niger River. Pascal Bokar Thiam, Ed.D., is on the faculty of the University of San Francisco,

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Mississippi Delta  
California, and the French American International School where he teaches jazz and world music courses in the Performing Arts Division. He is a jazz guitarist and vocalist of Senegalese and French background. His CD *Savanna Jazz Club*, which combines the music of Charlie Parker and Dizzy Gillespie with Senegalese rhythms, made the top 40 of U.S. jazz radio stations nationwide. He is the owner of the award-winning *Savanna Jazz Club* of San Francisco. His areas of interest include jazz education, social justice, and diversity.

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This book provides a sequel to Robert Ford's comprehensive reference work *A Blues Bibliography*, the second edition of which was



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Mississippi Delta. Published in 2007. Bringing Ford's bibliography of resources up to date, this volume covers works published since 2005, complementing the first volume by extending coverage through twelve years of new publications. As in the previous volume, this work includes entries on the history and background of the blues, instruments, record labels, reference sources, regional variations, and lyric transcriptions and musical analysis. With extensive listings of print and online articles in scholarly and trade journals, books, and recordings, this

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Mississippi Delta bibliography offers the most thorough resource for all researchers studying the blues.

The perfect book for every Mississippian who cares about the state, this is a mammoth collaboration in which thirty subject editors suggested topics, over seven hundred scholars wrote entries, and countless individuals made suggestions. The volume will appeal to anyone who wants to know more about Mississippi and the people who call it home. The book will be especially helpful to students, teachers, and scholars researching,

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Mississippi Delta writing about, or otherwise discovering the state, past and present. The volume contains entries on every county, every governor, and numerous musicians, writers, artists, and activists. Each entry provides an authoritative but accessible introduction to the topic discussed. The Mississippi Encyclopedia also features long essays on agriculture, archaeology, the civil rights movement, the Civil War, drama, education, the environment, ethnicity, fiction, folklife, foodways, geography, industry and industrial workers, law, medicine, music, myths and representations, Native

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government, the press,  
religion, social and  
economic history, sports,  
and visual art. It includes  
solid, clear information in  
a single volume, offering  
with clarity and scholarship  
a breadth of topics  
unavailable anywhere else.  
This book also includes many  
surprises readers can only  
find by browsing.

In Bedford-Stuyvesant,  
Brooklyn, pianist Randy  
Weston and bassist Ahmed  
Abdul-Malik celebrated with  
song the revolutions  
spreading across Africa. In  
Ghana and South Africa,

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Mississippi Delta drummer Guy Warren and vocalist Sathima Bea Benjamin fused local musical forms with the dizzying innovations of modern jazz. These four were among hundreds of musicians in the 1950s and '60s who forged connections between jazz and Africa that definitively reshaped both their music and the world. Each artist identified in particular ways with Africa's struggle for liberation and made music dedicated to, or inspired by, demands for independence and self-determination. That music was the wild, boundary-breaking exultation of modern jazz. The result was

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an abundance of conversation, collaboration, and tension between African and African American musicians during the era of decolonization. This collective biography demonstrates how modern Africa reshaped jazz, how modern jazz helped form a new African identity, and how musical convergences and crossings altered politics and culture on both continents. In a crucial moment when freedom electrified the African diaspora, these black artists sought one another out to create new modes of expression. Documenting individuals and places, from

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Lagos to Chicago, from New York to Cape Town, Robin Kelley gives us a meditation on modernity: we see innovation not as an imposition from the West but rather as indigenous, multilingual, and messy, the result of innumerable exchanges across a breadth of cultures.

What kind of social studies knowledge can stimulate a critical and ethical dialog with the past and present? "Re-Membering" History in Student and Teacher Learning answers this question by explaining and illustrating a process of historical recovery that merges

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Afrocentric theory and principles of culturally informed curricular practice to reconnect multiple knowledge bases and experiences. In the case studies presented, K-12 practitioners, teacher educators, preservice teachers, and parents use this praxis to produce and then study the use of democratized student texts; they step outside of reproducing standard school experiences to engage in conscious inquiry about their shared present as a continuance of a shared past. This volume exemplifies not only why instructional



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materials—including most so-called multicultural materials—obstruct democratized knowledge, but also takes the next step to construct and then study how "re-membered" student texts can be used. Case study findings reveal improved student outcomes, enhanced relationships between teachers and families and teachers and students, and a closer connection for children and adults to their heritage.

British Dance, Black Routes is an outstanding collection of writings which re-reads the achievements of Black British dance artists, and

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Mississippi Delta places them within a broad historical, cultural and artistic context. Until now discussion of choreography by Black dance practitioners has been dominated by the work of African-American artists, facilitated by the civil rights movement. But the work produced by Black British artists has in part been within the context of Britain's colonial legacy. Ramsay Burt and Christy Adair bring together an array of leading scholars and practitioners to review the singularity and distinctiveness of the work of British-based dancers who are Black and its relation to the specificity of Black

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Mississippi Delta. From British experiences. From sub-Saharan West African and Caribbean dance forms to jazz and hip-hop, *British Dance, Black Routes* looks afresh at over five decades of artistic production to provide an unparalleled resource for dance students and scholars.

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